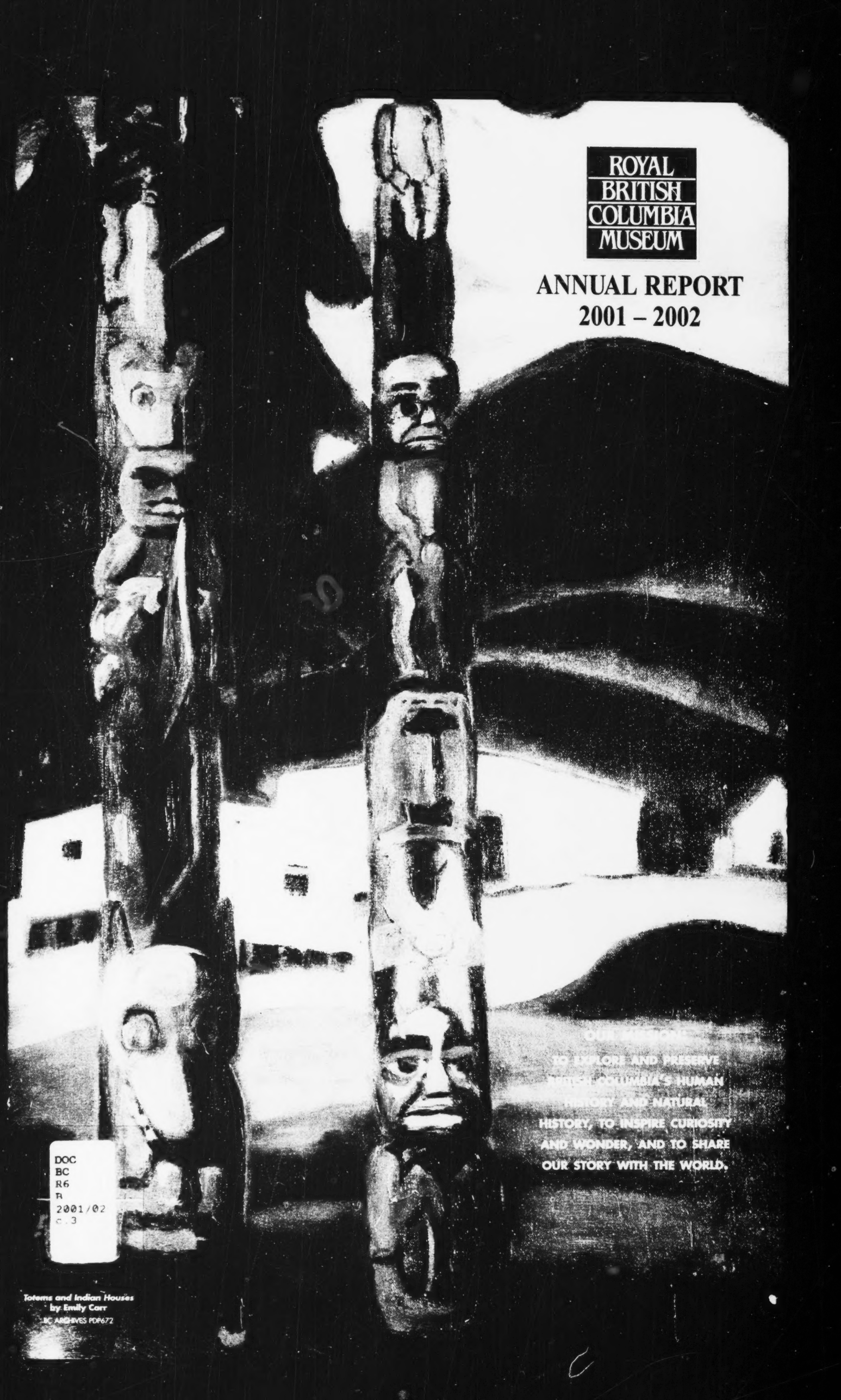


ROYAL BRITISH COLUMBIA MUSEUM

ANNUAL REPORT 2001 – 2002

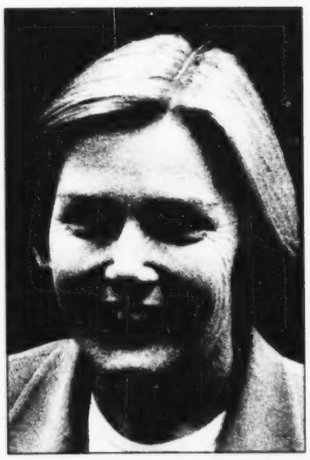
OUR MISSION

TO EXPLORE AND PRESERVE BRITISH COLUMBIA'S HUMAN HISTORY AND NATURAL HISTORY, TO INSPIRE CURIOSITY AND WONDER, AND TO SHARE OUR STORY WITH THE WORLD.

DOC
BC
R6
R
2001/02
c.3

Totems and Indian Houses
by Emily Carr
BC ARCHIVES PDP672

Our Unique and Special Institution



Ensuring Success

Pauline Rafferty
Chief Executive Officer

April 2001 to March 2002 was a very active year at the Royal British Columbia Museum. We faced many challenges, from the effects on tourism caused by the tragic events of September 11 to staffing changes required to align the Museum with the new provincial reality. Even in the face of these challenges, the Museum met its goals. We focused our research, collecting and programs in areas involved with *Living Landscapes*. As a result, our information database grew, and work is underway on innovative methods to share our increased knowledge about British Columbia.

We also took steps toward achieving an arm's-length relationship with the provincial government. This relationship will ensure our Museum's long-term viability by allowing us to diversify our sources of revenue. Government funding will continue to provide for the collection in perpetuity, while increased fundraising and new private-sector partnerships will help support our research, exhibit development and programming.

Thanks to the enthusiastic efforts of our board, staff, volunteers and Friends, the Museum continues to improve by upgrading and adding to our galleries, developing exciting public programs, creating fascinating temporary exhibits, and expanding the ways we inform the public about our collections. As a result, the Museum remains popular with residents and tourists alike. Delighted visitors tell friends and others they meet about their wonderful experience here – this positive word-of-mouth is powerful advertising. Knowing that the Museum is constantly changing, many look forward to visiting again to find out what's new.

We have listened to our public. Last year, we confirmed that there is a strong core of support for this institution, which has thrived since its creation in 1886. But it is clear that we need to increase support and understanding in the broader B.C. community for the work we do today and the impact it has on society.

As we move ahead into fiscal year 2002-3, we aim to achieve our long-term goals through careful planning, accountable management, prudent development and a focused eye on the Museum's vision. With the increasing support of corporate and individual British Columbians, we will continue to invite people to discover our province through the unique and special institution that is the Royal British Columbia Museum.

Accountability • Stewardship • Respect • Objectivity • Excellence

A Solid Foundation for the Future

Miriam Bennett, Chair, SOA Advisory Board

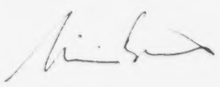
On behalf of the Board, I would like to recognize the contributions of museum staff over the years. As we face our challenges, we will again call on the talents of the staff and volunteers and the support of the community to help us achieve our objectives.

It is so easy to be enthusiastic about participating at the Royal B.C. Museum. This is a wonderful place with exciting events happening everywhere. School children interact with volunteer docents who share their knowledge and enthusiasm unstintingly. An exhibit on the signing of the Nisga'a treaty has just opened, and the beautiful Reif argillite collection is again on display. This gallery employs the latest techniques in museum display – showcasing the talents of the staff once again. You may have read in a recent *Discovery* the story of Kwah's dagger and the research tracing its history – this is just one aspect of the research happening daily at this institution. The Museum's partner, the National Geographic IMAX Theatre, continues to offer new and exciting films.

The *Emily Carr* exhibit was created and mounted in just four months and is a wonderful example of cooperation between agencies. The BC Archives and the Art Gallery of Greater Victoria worked with the Museum to prepare this exhibit, which has won positive reviews from critics and the public alike. During the run of the exhibit, the Museum held special theme weekends, lectures and presentations relating to Emily Carr.

The tragic events of September 11, 2001, were certainly felt strongly here. So many of our visitors are from the United States and we sympathized deeply with them. We hope that the help and support our visitors received from caring citizens during that difficult time eased some of the anguish they were feeling.

Looking back at the past year certainly emphasizes my commitment to this institution. We need the connections to our past, the stories of our heritage and the objects that illustrate the past, both ancient and recent. We are the product of our experiences, and learning from our past gives us the solid foundation to face our tomorrows. With the ongoing support of the communities and citizens of B.C., the bright future of the RBCM will continue to be assured.



Our vision:

- With a renewed commitment to research, education and public involvement, the Royal B.C. Museum will secure its place among the finest museums in the world.
- The relationship between British Columbians and their museum will deepen and diversify with new community-based programs throughout the province.
- At the same time, new technologies will enhance the Museum's exhibits and make our collections and research available to a new, global audience.
- As the Museum continues to evolve and grow, we will seek out new partnerships and new sources of revenue in order to adapt, serve and succeed – both now and in the future.

Our values:

ACCOUNTABILITY to public concerns and expectations.

STEWARDSHIP of the collections entrusted to our care.

RESPECT for diversity.

OBJECTIVITY in presenting information.

EXCELLENCE in product and service.

Fast Stats for 2001-02

13 818 349 hits on the RBCM web site.

453 508 people visited the Museum's exhibit galleries, including paying visitors, students in free school programs and the public on free weekends.

394 670 people purchased tickets to watch films at the National Geographic Imax Theatre.

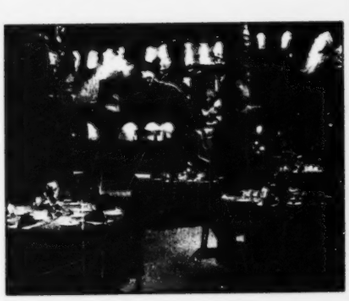
381 324 paid visitors to the Museum.

250 000 hits per month (av.) on the Thompson-Okanagan *Living Landscapes* web site (pages 4-5).

48 093 reported hours contributed by about 480 volunteers at the Museum (page 11).

21 600 students came to the Museum in self-conducted tours with their teachers (page 10).

12 365 people attended 77 private functions in our galleries.



12 000 (approx.) objects and lots accessioned (page 3).

11 009 Museum-published books distributed in B.C. and throughout the world.

5 000 students attended docent-led school programs.

2 930 visitors to our Pedal Power weekend in March (page 10).

2 329 tour groups came through the Museum.

3 – the number to see in a new promotion campaign (page 11).

Our Unique and Special Institution

Ensuring Success

Pauline Rafferty
Chief Executive Officer

April 2001 to March 2002 was a very active year at the Royal British Columbia Museum. We faced many challenges, from the effects on tourism caused by the tragic events of September 11 to staffing changes required to align the Museum with the new provincial reality. Even in the face of these challenges, the Museum met its goals. We focused our research, collecting and programs in areas involved with *Living Landscapes*. As a result, our information database grew, and work is underway on innovative methods to share our increased knowledge about British Columbia.

We also took steps toward achieving an arm's-length relationship with the provincial government. This relationship will ensure our Museum's long-term viability by allowing us to diversify our sources of revenue. Government funding will continue to provide for the collection in perpetuity, while increased fundraising and new private-sector partnerships will help support our research, exhibit development and programming.

Thanks to the enthusiastic efforts of our board, staff, volunteers and Friends, the Museum continues to improve by upgrading and adding to our galleries, developing exciting public programs, creating fascinating temporary exhibits, and expanding the ways we inform the public about our collections. As a result, the Museum remains popular with residents and tourists alike. Delighted visitors tell friends and others they meet about their wonderful experience here – this positive word-of-mouth is powerful advertising. Knowing that the Museum is constantly changing, many look forward to visiting again to find out what's new.

We have listened to our public. Last year, we confirmed that there is a strong core of support for this institution, which has thrived since its creation in 1886. But it is clear that we need to increase support and understanding in the broader B.C. community for the work we do today and the impact it has on society.

As we move ahead into fiscal year 2002-3, we aim to achieve our long-term goals through careful planning, accountable management, prudent development and a focused eye on the Museum's vision. With the increasing support of corporate and individual British Columbians, we will continue to invite people to discover our province through the unique and special institution that is the Royal British Columbia Museum.

Accountability • Stewardship • Respect • Objectivity • Excellence

A Solid Foundation for the Future

Miriam Bennett, Chair, SOA Advisory Board

On behalf of the Board, I would like to recognize the contributions of museum staff over the years. As we face our challenges, we will again call on the talents of the staff and volunteers and the support of the community to help us achieve our objectives.

It is so easy to be enthusiastic about participating at the Royal B.C. Museum. This is a wonderful place with exciting events happening everywhere. School children interact with volunteer docents who share their knowledge and enthusiasm unstintingly. An exhibit on the signing of the Nisga'a treaty has just opened, and the beautiful Reif argillite collection is again on display. This gallery employs the latest techniques in museum display – showcasing the talents of the staff once again. You may have read in a recent *Discovery* the story of Kwah's dagger and the research tracing its history – this is just one aspect of the research happening daily at this institution. The Museum's partner, the National Geographic IMAX Theatre, continues to offer new and exciting films.

The *Emily Carr* exhibit was created and mounted in just four months and is a wonderful example of cooperation between agencies. The BC Archives and the Art Gallery of Greater Victoria worked with the Museum to prepare this exhibit, which has won positive reviews from critics and the public alike. During the run of the exhibit, the Museum held special theme weekends, lectures and presentations relating to Emily Carr.

The tragic events of September 11, 2001, were certainly felt strongly here. So many of our visitors are from the United States and we sympathized deeply with them. We hope that the help and support our visitors received from caring citizens during that difficult time eased some of the anguish they were feeling.

Looking back at the past year certainly emphasizes my commitment to this institution. We need the connections to our past, the stories of our heritage and the objects that illustrate the past, both ancient and recent. We are the product of our experiences, and learning from our past gives us the solid foundation to face our tomorrows. With the ongoing support of the communities and citizens of B.C., the bright future of the RBCM will continue to be assured.

Our vision:

- With a renewed commitment to research, education and public involvement, the Royal B.C. Museum will secure its place among the finest museums in the world.
- The relationship between British Columbians and their museum will deepen and diversify with new community-based programs throughout the province.
- At the same time, new technologies will enhance the Museum's exhibits and make our collections and research available to a new, global audience.
- As the Museum continues to evolve and grow, we will seek out new partnerships and new sources of revenue in order to adapt, serve and succeed – both now and in the future.

Our values:

ACCOUNTABILITY to public concerns and expectations.

STEWARDSHIP of the collections entrusted to our care.

RESPECT for diversity.

OBJECTIVITY in presenting information.

EXCELLENCE in product and service.

Fast Stats for 2001-02

13 818 349 **hits on the RBCM web site.**

453 508 **people visited the Museum's exhibit galleries, including paying visitors, students in free school programs and the public on free weekends.**

394 670 **people purchased tickets to watch films at the National Geographic Imax Theatre.**

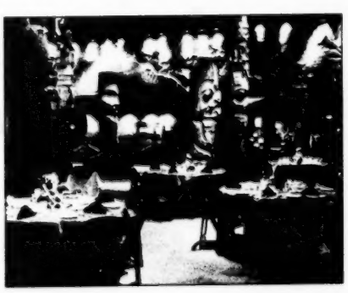
381 324 **paid visitors to the Museum.**

250 000 **hits per month (av.) on the Thompson-Okanagan *Living Landsacpes* web site (pages 4-5).**

48 093 **reported hours contributed by about 480 volunteers at the Museum (page 11).**

21 600 **students came to the Museum in self-conducted tours with their teachers (page 10).**

12 365 **people attended 77 private functions in our galleries.**



12 000 **(approx.) objects and lots accessioned (page 3).**

11 009 **Museum-published books distributed in B.C. and throughout the world.**

5 000 **students attended docent-led school programs.**

2 930 **visitors to our Pedal Power weekend in March (page 10).**

2 329 **tour groups came through the Museum.**

3 **– the number to see in a new promotion campaign (page 11).**

3 3298 00266 5991

What We're All About

Long Ago Person Found Returns Home

This year the remains of Kwäday Dän Ts'inchi were excavated and returned to the Champagne and Aishihik First Nations for burial. But the research continues.

In August 1999, the frozen remains of a man were discovered at the edge of melting glacier in Tatshenshini-Alsek Park in northern B.C. Though parts of the body were missing, the remains were the most complete found so far in North America. The discovery launched an important collaboration among scientists, institutions and the area's First Nations, the Champagne and Aishihik. The remains, dated to be 550 years old, were call *Kwäday Dän Ts'inchi* – Long Ago Person Found.

The Collections

Royal B.C. Museum staff care for millions of objects in our collections. The total is impossible to estimate – after all, what is an object? Should we count each pollen grain and piece of bone? We can say for certain that we have catalogue records for more than 700,000 objects and lots (sets of objects), some very large ones. This translates into millions of objects, but who can say how many million? No matter, our staff takes great pride in caring for them, and in adding to that vast quantity – this year we accessioned more than 10,000 objects and lots.

We have also worked hard to inform the public about the contents of the collection. We can only display a small portion at a time, but we are working at making the whole collection accessible via our Object Database. This year we added several hundred thousand records to the database, an on-line information outlet with data on each item; some records also have sound or images. The Museum's Object Database is accessible to the public at http://obj.royalbcmuseum.bc.ca

The Royal B.C. Museum is renowned not only for its presentation of exhibits but also for its care of the collection and the high quality of research conducted here. Our curators, collections managers and conservators maintain our standard for excellence.

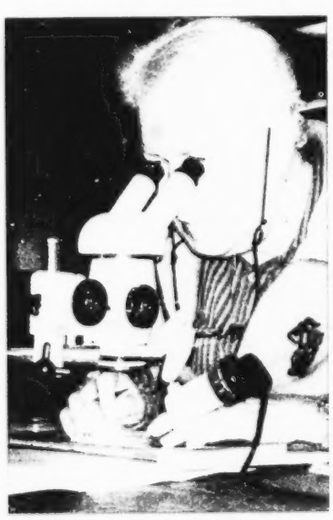
Hand tool and leather pouch: every item reveals something of the man.

The RBCM took a leading role in the Kwäday Dän Ts'inchi project, because of our storage facilities (the remains were kept in a walk-in freezer) and research expertise. Over the two years that we cared for the remains, several autopsies were performed in a class-two biohazard laboratory, and more than 1,000 samples were taken for analysis here and in other research facilities.

Museum conservators Kjerstin Mackie (left) and Valerie Thorp examine fragments of the fur garment.

Though Kwäday Dän Ts'inchi is no longer with us, research continues, as scientists study the samples in an attempt to understand who this person was and the events just before and after his death. Botany Curator Richard Hebda is examining pollen grains taken from the man and his clothing to discover where he lived and travelled. Conservator Kjerstin Mackie continues her work on the man's robe to discover how it was made.

Many other researchers are examining every aspect of the man, from his pathology to the tools he carried. Professor James Dickson from Scotland spent a month here studying the material from Kwäday Dän Ts'inchi's digestive tract. The man's DNA has been classified into ethnic group and the results are now in publication; more DNA study is in progress to see if any living relatives can be identified. Some aspects have already been settled, but some tests are still underway. The work on the remains for study and research could continue for years to come.



Professor James Dickson examines a small sample of what the man ate just before he died.

Ancient Stone Leaf

Palaeobotanist Dr Richard Hebda and Botany Collections Manager Joan Kerik hold a portion of a fossil palm leaf collected near Nanaimo. It's a big leaf – the vertical ridges are its veins, and they extend beyond this fossil segment. The palm is from the genus *Phoenicites*, and is similar to the modern-day Date Palm, but the fossil leaf is 65 to 80 million years old. Over the millennia, it was compressed and hardened into stone. Ken O'Neill, a five-year volunteer at the Museum working on fossil plants, collected this palm from a road construction site to Duke Point, about 5 km south of Nanaimo. Several other leaves were also found at the site, including those of an ancient dawn redwood (*Metasequoia*).

Describing a New Discovery

Many of our acquisitions arrive at the Museum through donations. Our researchers venture out on collecting trips, but not as often as we'd like to because of the expense. But when the Museum does travel, curators like Dr. Jim Cannings take advantage of opportunities that present

bottom, he doesn't pass it up. And sometimes, the trip is especially rewarding.

This year, Lambert described a species of sea cucumber that he discovered below the intertidal zone off our coast. He named it *Psolidothuria levini*, after Dr Valery Levin, a Russian biologist who has described several new species of sea cucumbers. *P. levini* (it does not have a common English name) lurks in the soft mud to a depth of at least 60 metres. Phil Lambert is one of only three researchers in North America to describe new species of sea cucumbers in the last ten years; this is his sixth discovery since 1986. In 1997, he completed an RBCM Handbook on all 34 species of sea cucumbers known to live in our local waters. And now we know there are at least 35.

Birds of British Columbia, Volume 4: Passerines – Wood Warblers through Old World Sparrows

R.W. Campbell, N.K. Dawe, I. McTaggart-Cowan, J.M. Cooper, G.W. Kaiser, A.C. Stewart, M.C.E. McNall. Published by UBC Press in cooperation with the Canadian Wildlife Service, the Wildlife and Resources Inventory branches of the B.C. Ministry of Environment, Lands and Parks, and the Royal B.C. Museum.

This book is the final volume of one of the most ambitious publishing projects ever undertaken in this province, and it culminates a significant partnership of three government agencies and a major B.C. publisher. The Museum contributed greatly to all four volumes, especially through the efforts of one of its authors, Michael McNall, our Ornithology Collections Manager.

The Systematics of Lasiopogon (Diptera: Asilidae)

Robert A. Cannings

This scholarly treatise on a group of robberflies, featuring newly described species and revised descriptions of others, is an important contribution to the study of insects.

(400 pages; $65.00; RBCM, March 2002)

LEGISLATIVE LIBRARY OF BRITISH COLUMBIA
3 3298 00266 5991

What We're All About

Long Ago Person Found Returns Home

This year, the remains of Kwäday Dän Ts'inchi were cremated and returned to the Champagne and Aishihik First Nations for burial. But the research continues...

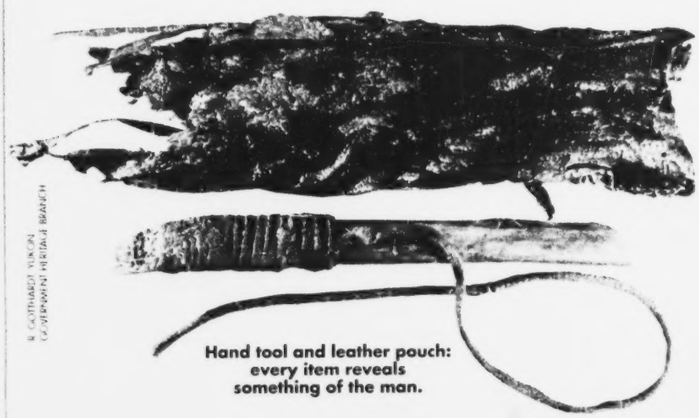
In August 1999, the frozen remains of a man were discovered at the edge of melting glacier in Tatshenshini-Alsek Park in northern B.C. Though parts of the body were missing, the remains were the most complete found so far in North America. The discovery launched an important collaboration among scientists, institutions and the area's First Nations, the Champagne and Aishihik. The remains, dated to be 550 years old, were call *Kwäday Dän Ts'inchi* – Long Ago Person Found.

The Collections

Royal B.C. Museum staff care for millions of objects in our collections. The total is impossible to estimate – after all, what is an object? Should we count each pollen grain and piece of bone? We can say for certain that we have catalogue records for more than 700,000 objects and lots (sets of objects), some very large ones. This translates into millions of objects, but who can say how many million? No matter, our staff takes great pride in caring for them, and in adding to that vast quantity – this year we accessioned more than 10,000 objects and lots.

We have also worked hard to inform the public about the contents of the collection. We can only display a small portion at a time, but we are working at making the whole collection accessible via our Object Database. This year we added several hundred thousand records to the database, an on-line information outlet with data on each item; some records also have sound or images. The Museum's Object Database is accessible to the public at http://obj.royalbcmuseum.bc.ca

The Royal B.C. Museum is renowned not only for its presentation of exhibits but also for its care of the collection and the high quality of research conducted here. Our curators, collections managers and conservators maintain our standard for excellence.

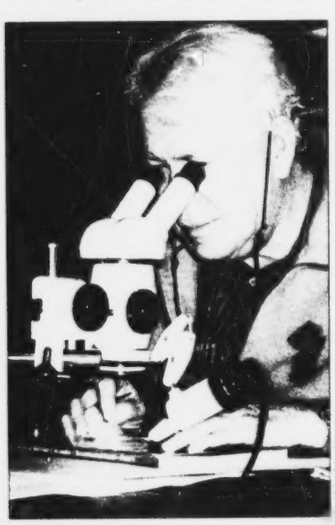


Hand tool and leather pouch: every item reveals something of the man.

The RBCM took a leading role in the Kwäday Dän Ts'inchi project, because of our storage facilities (the remains were kept in a walk-in freezer) and research expertise. Over the two years that we cared for the remains, several autopsies were performed in a class-two biohazard laboratory, and more than 1,000 samples were taken for analysis here and in other research facilities.

Museum conservators Kjerstin Mackie (left) and Valerie Thorp examine fragments of the fur garment.

Though Kwäday Dän Ts'inchi is no longer with us, research continues, as scientists study the samples in an attempt to understand who this person was and the events just before and after his death. Botany Curator Richard Hebda is examining pollen grains taken from the man and his clothing to discover where he lived and travelled. Conservator Kjerstin Mackie continues her work on the man's robe to discover how it was made.



Professor James Dickson examines a small sample of what the man ate just before he died.

Many other researchers are examining every aspect of the man, from his pathology to the tools he carried. Professor James Dickson from Scotland spent a month here studying the material from Kwäday Dän Ts'inchi's digestive tract. The man's DNA has been classified into ethnic group and the results are now in publication; more DNA study is in progress to see if any living relatives can be identified. Some papers have already been written, but many more are on the way. They will form the foundation for study and comparison of other human remains found in the far north.

Ancient Stone Leaf

Palaeobotantist Dr Richard Hebda and Botany Collections Manager Joan Kerik hold a portion of a fossil palm leaf collected near Nanaimo. It's a big leaf – the vertical ridges are its viens, and they extend beyond this fossil segment. The palm is from the genus *Phoenicites*, and is similar to the modern-day Date Palm, but the fossil leaf is 65 to 80 million years old. Over the millennia, it was compressed and hardened into stone. Ken O'Neill, a five-year volunteer at the Museum working on fossil plants, collected this palm from a road construction site to Duke Point, about 5 km south of Nanaimo. Several other leaves were also found at the site, including those of an ancient dawn redwood (*Metasequoia*).

Describing a New Discovery

Many of our acquisitions arrive at the Museum through donations. Our researchers venture out on collecting trips, but not as often or as widely as they used to, largely because of the expense. But when the Museum's invertebrate zoologist Philip Lambert gets a chance to hop aboard a ship dredging up samples from the ocean bottom, he doesn't pass it up. And sometimes, the trip is especially rewarding.

This year, Lambert described a species of sea cucumber that he discovered below the intertidal zone off our coast. He named it *Pseudothyone levini*, after Dr Valery Levin, a Russian biologist who has described several new species of sea cucumbers. *P. levini* (it does not have a common English name) lurks in the soft mud to a depth of at least 60 metres. Phil Lambert is one of only three researchers in North America to describe new species of sea cucumbers in the last ten years; this is his sixth discovery since 1986. In 1997, he completed an RBCM Handbook on all 34 species of sea cucumbers known to live in our local waters. And now we know there are at least 35.

Birds of British Columbia, Volume 4: Passerines – Wood Warblers through Old World Sparrows

R.W. Campbell, N.K. Dawe, I. McTaggart-Cowan, J.M. Cooper, G.W. Kaiser, A.C. Stewart, M.C.E. McNall. Published by UBC Press in cooperation with the Canadian Wildlife Service, the Wildlife and Resources Inventory branches of the B.C. Ministry of Environment, Lands and Parks, and the Royal B.C. Museum.

This book is the final volume of one of the most ambitious publishing projects ever undertaken in this province, and it culminates a significant partnership of three government agencies and a major B.C. publisher. The Museum contributed greatly to all four volumes, especially through the efforts of one of its authors, Michael McNall, our Ornithology Collections Manager.

The Systematics of Lasiopogon (Diptera: Asilidae)

Robert A. Cannings

This scholarly treatise on a group of robberflies, featuring newly described species and revised descriptions of others, is an important contribution to the study of insects.

(400 pages; $65.00; RBCM, March 2002)

Living LANDSCAPES®

BRITISH COLUMBIA
Past, Present and Future

Living Landscapes is a province-wide research and public education program of the Royal British Columbia Museum. Focusing on one region of the province at a time, it explores the human and natural influences that shape local environments.

Living Landscapes offers British Columbians new opportunities to learn about their cultural and natural heritage. For two years, the staff of the RBCM works with local educators, researchers, students and community members to build a collection of data about their region. These data are then published on the *Living Landscapes* worldwide web site so that everyone has access to it. The RBCM and its regional partners also produce special events and exhibits.

Right now, until the end of 2002, *Living Landscapes* is working in the Upper Fraser Basin. Previously, it operated in the Thompson-Okanagan (1994-96) and Columbia Basin (1997-99); in 2003, it moves to the Peace-Liard region.

BC ARCHIVES B 00699

Jean "Cataline" Caux in his eighties. RBCM History Curator Lorne Hammond presented a slide show and talk about Cataline, "King of the Packers", who led hopeful gold miners into the Upper Fraser region in the 1860s.

Living Landscapes offers each region:

New Research Opportunities and Partnerships

Each time *Living Landscapes* moves to an area, it makes new funds available to help local researchers work on projects in their communities and develop links with other researchers, institutions and the public.

Public Programs

Partners in each region present exhibits, special events and a conference.

An Information Database

Visit the *Living Landscapes* web site to find a wealth of information on each region:
http://livinglandscapes.bc.ca

Linking with Communities

Thompson Okanagan (1994-96), Columbia Basin (1997-99), Upper Fraser Basin (2000-2002)

Education, communities and partnerships are at the heart of the *Living Landscapes* program. In October 2001, our staff worked with local museums in Valemount and Burns Lake to host three days of public events in each community.
The events featured a travelling exhibit prepared by Museum staff, along with displays by local organizations, agencies, First Nations and small businesses. Museum curatorial staff and local researchers presented talks and demonstrations on their projects, including specially designed one-hour school programs for children in grades 3 to 7.

BRIAN SEYMOUR, RBCM

In the early 20th century, Anyox was a thriving smelting town on B.C.'s north coast, with a population of more than 3,000. This 1922 photograph shows James Brown, a crane operator at the smelter, pulling his daughter and nephew. The historical record is all that remains of Anyox today, besides the crumbling foundations of abandoned buildings and the piles of slag left at the smelter site.

GENE HAMMOND, RBCM

In Burns Lake, Museum Curator of Archaeology Grant Keddie displays recent findings showing evidence of iron use by northern First Nations before contact with Europeans.

BRIAN SEYMOUR, RBCM

Butterfly expert Cris Guppy gives Burns Lake students a close look at his specimens.

Events like these allow Museum experts to meet people in other regions and discuss the human and natural histories of the province from a local perspective. The three-day event in Valemount attracted more than 500 people – about 40 per cent of the local population – including 262 students. In Burns Lake, about 750 attended the event – about 35 per cent of the local population – including 290 school children. Similar events will be held next year in Quesnel and Williams Lake.

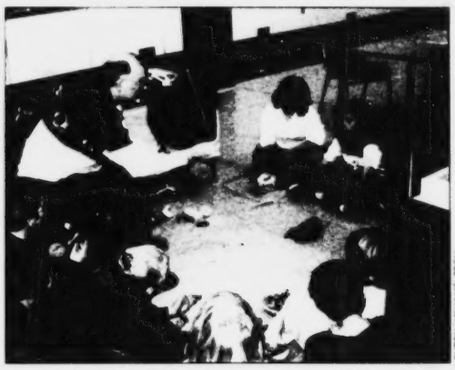
"Having the Royal B.C. Museum come to Burns Lake gave the community and people in the surrounding area an opportunity to see and learn of things that many of us, especially the children, do not get to see or experience."

– Lee Safonoff, Curator, Lakes District Museum, Burns Lake

Local research

In 2001-2, work began on several projects in the Upper Fraser Basin supported by *Living Landscapes*. By the end of the year, most of these projects were either complete or nearing completion, and several are accessible on the web.

- The distribution of butterflies in the region.
- Documenting the life and times of local pioneering woman Gertrude Fraser.
- Researching the community history of Red Rock, enlivened by the personal accounts of pioneer Norah Doherty.
- Accessing historic photographs housed at the Wells Archives and the historic town of Barkerville.
- Documenting antique farm machinery at Cottonwood Historic House.
- Documenting images and stories of local homesteads in the Prince George area.
- Creating a slide presentation of natural features around Quesnel.
- Documenting local cultural and natural features associated with the historic Huble Homestead and related Giscome Portage.



BUDDY WILLIAMS, RBCM

Museum Curator of Archaeology Grant Keddie shows Burns Lake students how First Peoples made and used stone tools.

LORNE HAMMOND, RBCM

Local volunteers welcome visitors to the three-day *Living Landscapes* event in Burns Lake.

- Researching the histories of small resource communities along the East Line of the Grand Trunk Pacific Railway.
- Documenting oral histories of railway workers.
- Studying the history of ranching in the Cariboo-Chilcotin.
- A multicultural study of the lives of children in northern British Columbia during the 1950s.
- Examining sustainable forestry in north-central British Columbia.

"We are most grateful to the Museum for having the insight and courage to move beyond its own comfortable walls in Victoria and help promote heritage throughout the entire province. Through their development of the Living Landscapes concept, projects like ours are supported throughout the province and the results are very impressive."

– Cottonwood Historic House project team

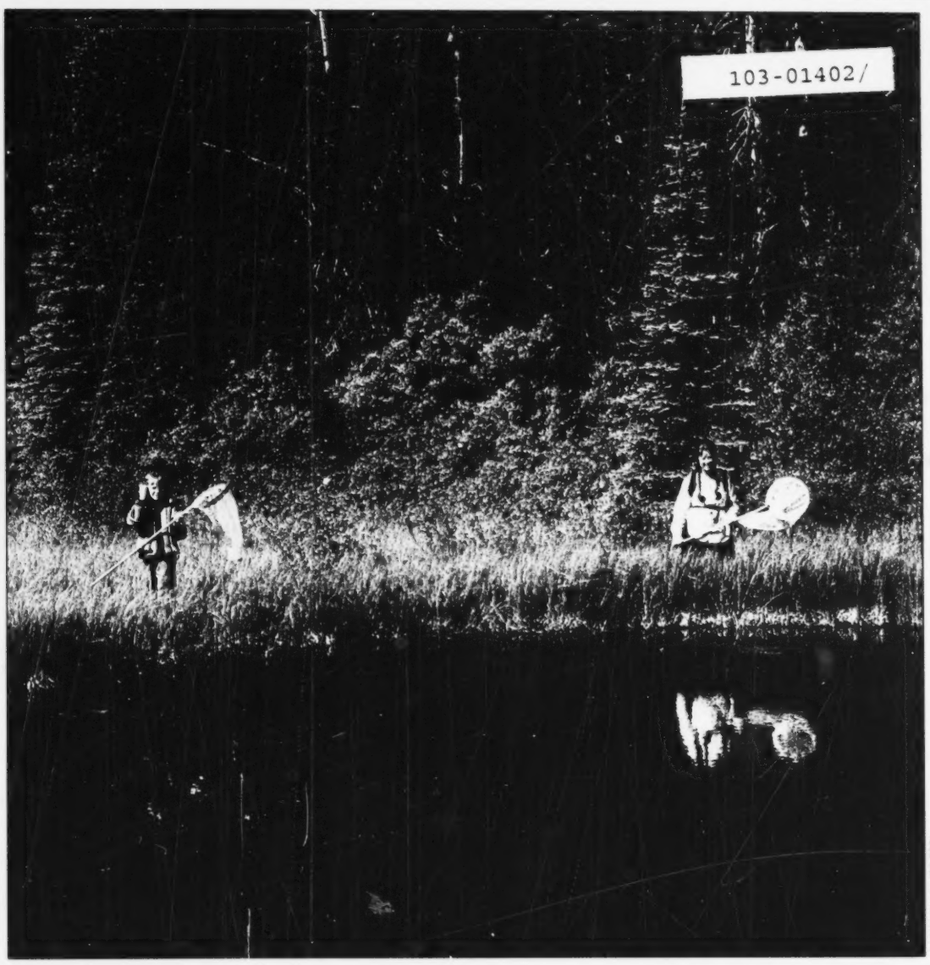
Museum Research

Museum curators worked closely with local partners to conduct several more research projects in the Upper Fraser Basin:

- The history of cattle ranching in the Cariboo.
- The early use of iron among First Nations
- The history of resource communities, mining and the forest industry along the north and central coast and in the Upper Fraser Basin.
- Studying small mammals of the Muskwa-Kechika protected area.
- Studying plants in northern B.C.
- Studying ancient environments of the Ootsa Lake, Cheslatta River and McBride areas.
- Recording land molluscs in northern B.C.
- Examining the distribution of dragonflies in the Williams Lake, Omineca Mountains and Fort St James areas.
- Transferring specimen records of fossils, plants and animals in northern B.C. from the Canadian Museum of Nature to the Royal B.C. Museum

Information Access in Other Regions

Living Landscapes was initiated as a pilot project in the Thompson-Okanagan from 1994 to 1996, and moved eastward to the Columbia Basin from 1997 to 1999. The regional web sites hosting the products of these initiatives remain active: the Thompson-Okanagan site receives about 250,000 hits per month, and the Columbia Basin site is growing to just over 50,000 monthly hits.



ROBERT CANNINGS, RBCM

Collecting dragonflies at the edge of a pond near Fort St James. Local biologist Joanne Vinnedge (left) and her daughter, Laura, help Museum curator Rob Cannings conduct an inventory of dragonflies in the region. This research project in the Upper Fraser Basin is the first comprehensive survey of dragonflies in central and northern B.C.

Discovering Dragonflies in Northern B.C.

The *Living Landscapes* program supports research in all regions of the province, and researchers have made several surprising discoveries. While taking regional inventories of dragonflies, the Museum's curator of entomology Robert Cannings and a team from the B.C. Conservation Data Centre, headed by Syd Cannings and Leah Ramsay, have uncovered four species never before seen in B.C. Three were found in the Columbia Basin, the region covered by *Living Landscapes* in 1997-99, and one in the Upper Fraser Basin, where the current program is running. These discoveries have Rob Cannings beaming: "Although we estimate that only half the insect species living in B.C. are recorded, we know the dragonflies pretty well – and it's rare and exciting to find new ones in the province."

The species found in the Upper Fraser Basin is especially interesting, because it's a Quebec Emerald (Somatochlora brevicincta), which has never before been found west of Quebec.

SID DUNKLE

The Quebec Emerald, rare and only recently discovered in B.C., prefers mossy bogs and fens. Is this male, perched on the tip of a branch, waiting for its next meal to fly by?

Introducing the Dragonflies of British Columbia and the Yukon

Robert A. Cannings

Dragonfly watching is on the rise and this small book, full of colour pictures, is the essential guide for B.C. and the Yukon. Published by the Royal B.C. Museum in March 2002, this book used information gathered through *Living Landscapes* projects.

EMILY CARR

Eccentric

Artist • Author • Genius

June 1 2001 to April 7 2002

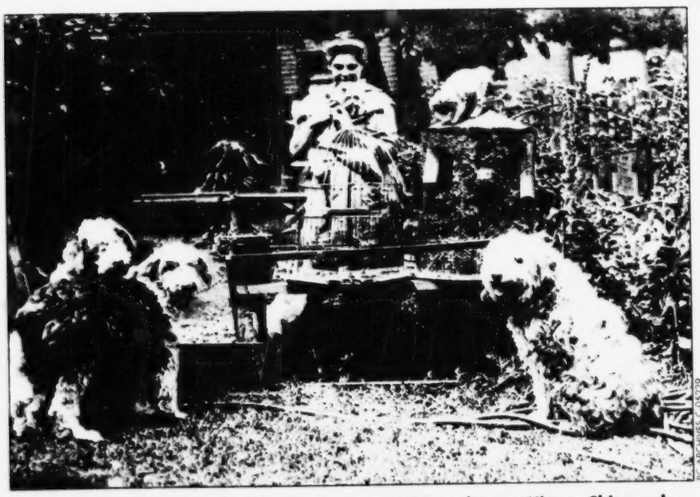
E. HEMBROFF SCHLEICHER, BC ARCHIVES D-03842

Emily Carr in her caravan, the Elephant, in 1936. A life-size replica of the Elephant was the centrepiece of the exhibit.

The Royal BC Museum was the perfect venue for an intimate exploration of the life of Emily Carr, especially because the exhibit went beyond her art and writings to portray the whole character of the woman and all that she did. Three major cultural repositories worked together to make this show possible. The BC Archives holds the largest public collection of Carr art works, writings and other documentation; Kathryn Bridge of the Archives was the curator of the exhibit. The Art Gallery of Greater Victoria contributed many of her finished art works. And the RBCM presented the material, with supportive objects from its vast collection, in a manner befitting the great woman.

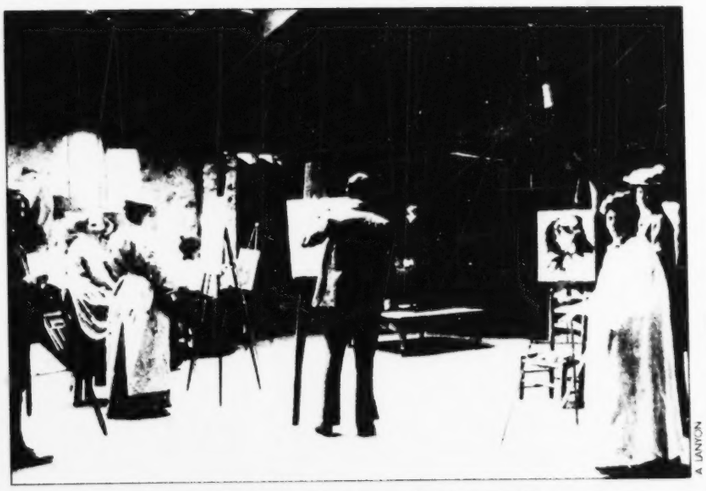
Visitors to the exhibit were drawn to the Emily Forest, a surrealistic setting created by enlarging Carr's own imagery onto immense scrim curtains and sculpted driftwood logs. In the centre of the forest was a life-size replica of Carr's "Elephant", her camping caravan that she lived in while on sketching trips. The Elephant and camping paraphernalia were re-created from photographs and Carr's own descriptions in her diaries. They presented an accurate view of Carr's living arrangements amid scenes of how she saw the natural world – a juxtaposition that amazed and delighted visitors.

From the Emily Forest, visitors could wander as they pleased through an array of showcases containing writings, pottery and artifacts, or skirt the perimeter walls to examine more than 30 original paintings, many of which are masterpieces. The *Emily Carr* exhibit



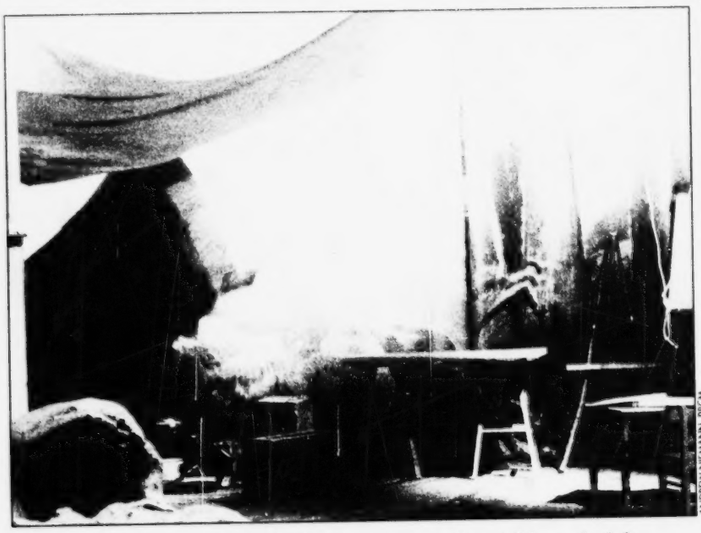
B.C. ARCHIVES C-05229

"Prince Pumkin, Lady Loo, Young Jimmy, Adolphus the cat, Kitten, Chipmonk, and parrot & self in garden at 646 Simcoe St, 1918." – Emily Carr



A. JANYON

Emily Carr (wearing tam, third from left) in her sketching class at St Ives, England, 1901-2.



ANDREW NEUMANN, RBCM

Emily's Forest, with the Elephant's canvas awning visible on the left, just before exhibit opening.

JANET MACDONALD, RBCM

Volunteer animators in the *Emily Carr* exhibit, Mary McKechnie-Graham (left) and Kyla McKellar.

displayed the largest and widest selection of Carr's original art, writings, archival records and artifacts ever shown, many on public view for the first time.

The Museum targeted an attendance of 325,000 for the run of the exhibit, but the final figure was well over 350,000.

"Emily Carr is a superbly designed and executed exhibition, comparable with the best I have visited on five continents."

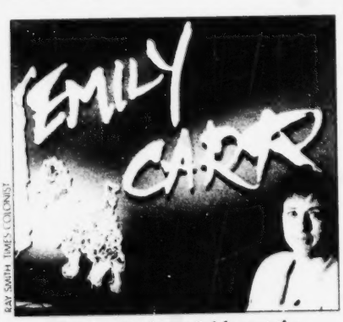
– visitor from Dunstable, England

Two Exhibits in One

Note to afficionados: Due to the conservation requirements for fugitive watercolour pigments, one third of the artworks in the exhibit will be replaced on December 4 and 5, 2007. This rare opportunity allows you to experience a substantially revitalized exhibit.

So said the fine print on poster advertising the *Emily Carr* exhibit. Sure enough, over two evenings in December, Museum staff replaced all 32 watercolour paintings so that the show could go on, and so that all those enthralled by Carr's paintings could indeed see two exhibits in one.

One of the replacements: *Cha-atl Field with Poles*, 1912.



JEFF SOOTH, EMILY CARR 2007

Curator Kathryn Bridge at the entrance to the exhibit.

It seemed only fitting that the Royal B.C. Museum present the definitive exhibit on Emily Carr. She was born in Victoria in 1871 and died here in 1945, just a few short blocks from the museum; though she travelled widely, she always called Victoria her home. Carr's lifelong goal was to document the natural and cultural landscapes of the coast, especially the poles in deserted First Nations villages. She did this mostly in paintings, but also in her writings. All were presented in our exhibit, which was the perfect complement to our own exhibits.

Celebrating Emily

Our work is not done once the exhibit is open. An important element of success for any RBCM exhibit is the progamming for the public. For *Emily Carr*, our Public Programs section produced several events inside and around the exhibit to make the experience more informative and enjoyable for visitors.

The inside events, held mostly in the Emily Forest, educated and entertained children and adults, who could: participate in a re-creation of art schools that Carr attended in San Francisco, London and Paris around the the turn of the century; trace Carr's travels up and down the coast to see where she drew her inspiration; listen to animated stories about her many pets; look through her travel diaries and illustrated calendars; and explore the contents of her trunk via computer interactive programs.

"Evenings with Emily" featured six lectures, demonstrations and theatrical performances exploring aspects of Emily Carr' life as an artist, author and nature lover. All these events were well attended, several overflowing with people wanting to learn more about this fascinating woman. The first evening event featured Dr Maria Tippett, winner of the Governor General's Award for her biography of Emily Carr, who spoke about how Emily perceived and interpreted the B.C. landscape and its First Peoples through her painting and her writing. The final event, in March, was an inventive multmedia performance by students in the University of Victoria's Fine Arts Department. The audience enjoyed an evening of music, poetry, dance and literature inspired by Emily's life, art and writings.

Many visitors to the Museum also attended weekend and special events

JANET MACDONALD, RBCM

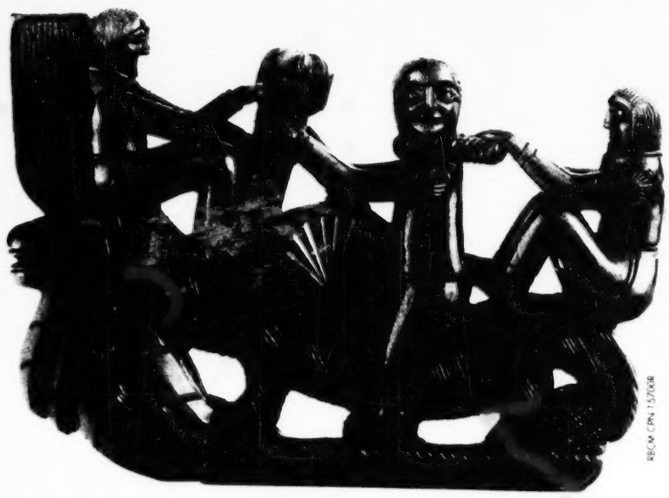
Local children enjoy a pottery class, Emily-style, during the March school break.

"Art Classes with Emily" were so popular that we had to add an extra session. "Emily's Victoria Then and Now" explored the history of Victoria through organizations that have shared in Emily Carr's legacy. During the March school break, children participated in art activities inspired by Carr, including an outdoor sketching tour of Beacon Hill Park, a pottery class and an art class.

Two New Exhibits

In February 2002, the Museum opened two new exhibits celebrating accomplishments by First Nations from B.C.'s north coast. *Nisga'a: People of the Nass River* and *Haida Argillite* Carving are now part of the First Peoples Gallery, on the west side of the Big House on the third floor.

The Return of the Reif Collection



RBCM CPN 157008

Argillite carving is a unique Haida art form. The black shale can be obtained only from a quarry on Slatechuck Creek near Skidegate on Haida Gwaii (Queen Charlotte Islands). Haida artists first carved argillite in the early 1800s and they continue today. It has always been "tourist art", but has carried the tradition of fine carving through to the present.

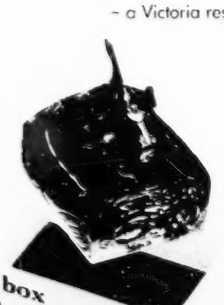
Most of the carvings in *Haida Argillite Carving* exhibit are from the collection of Mr and Mrs Francis Reif of Vancouver, who donated 111 pieces to the RBCM in 1978. This important collection was previously on exhibit in a nearby area, which was removed in 1996 to allow for an emergency exit stairway required as part of a safety upgrade of the exhibits building. Since then, the carvings have resided safely in our collections storage. But now, they are again on display for all to see in a compact yet elegant display showing the forms and motifs employed by argillite carvers throughout two centuries. It concludes with Bill Reid's gold box – a superb example of how argillite carving styles have been carried to other forms of carving.

MARK DICKSON, RBCM

Exhibits technician Carol Christianson makes last-minute adjustments to the display before opening.

"Thank you, thank you for the outstanding argillite display."

– a Victoria resident



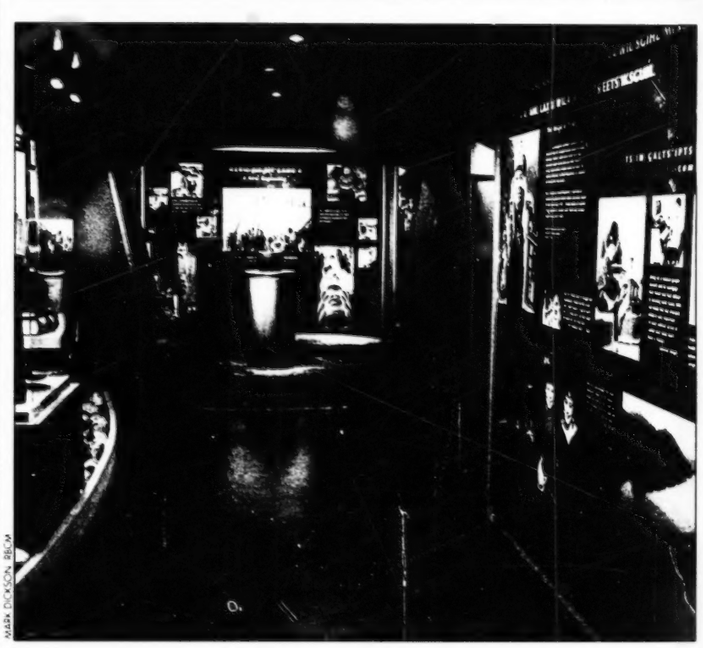
Gold box
Bill Reid
13902 a,b

MARK DICKSON, RBCM

An aluminum mount, lined with moleskin or rubber, was custom made to fit each piece.

Recent History

MARK DICKSON, RBCM



MARK DICKSON, RBCM

History is what happens before now, right up to now, yet museums so often ignore the recent past. The RBCM is attempting to show contemporary peoples, issues and landscapes. Our latest installation, *Nisga'a: People of the Nass River*, focuses on an event in recent history to tell part of the story of an important First Nation. The Museum worked closely with the Nisga'a Lisims Government to pay tribute to the only modern-day treaty signed in B.C. The exhibit shows what the treaty means to the Nisga'a people. Visitors are drawn into the a circular room decorated with historical and contemporary images of the Nisga'a people and their land. They may hear a woman singing a traditional Nisga'a song or a raven's hollow crowing, evoking the deep, rich rainforest of the north coast. The room represents the Nisga'a Bowl, a symbol of connections to community and place, and explains its importance to Nisga'a society. Computer terminals tell more of the story; one even contains the entire eight-volume text of the treaty.

Light, Sound Action.

Our new exhibits use simple, effective techniques to produce a complete experience for visitors. Fibre-optic lighting allows us to light several argillite carvings from a single source, which is outside the case so that it does not heat up the artifacts. An argillite box mounted on a turntable allows visitors to examine the exquisite carving on all sides. The audio effects are digitally stored, and the playback is controlled by a computer program, so there are no moving parts to break down.

Telling the Whole Story

Plans are well underway for a new permanent exhibit that will show people the enormity and diversity of British Columbia. The B.C. Gallery Project will create a new exhibit telling the whole history of the province human and natural – in the tradition of all the museum's permanent galleries, but with some new features.

All of our present galleries concentrate on specific areas of study: Living Land, Living Sea is about natural history, primarily on the coast. History is about colonial days to modern times, focusing on settlement and industry. First Peoples is about aboriginal culture and art, mostly after contact with Europeans. The new gallery will eventually cover the entire province.

"Your museum is simply a pleasure to walk through and enjoy. The exhibits are well thought out and show a high regard for the history and culture of our region. Well worth the cost – it's a bargain!"

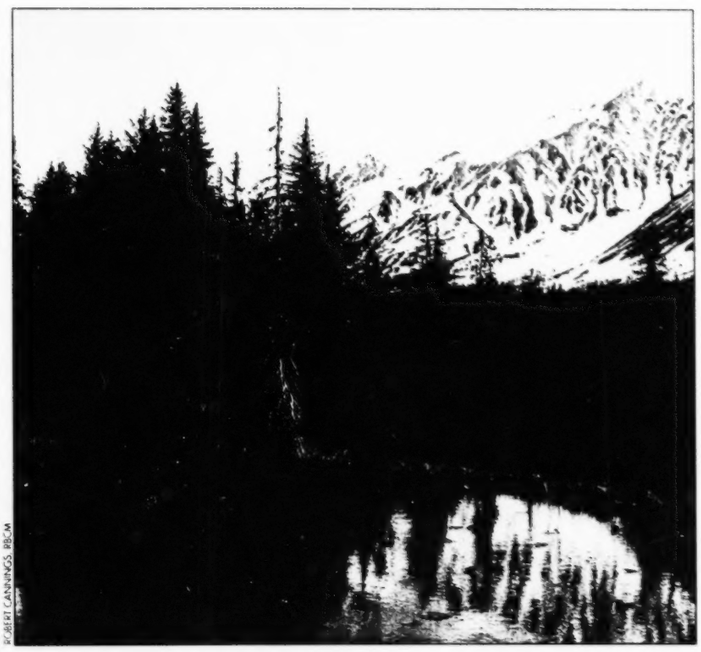
– visitor from Woodinville, Washington

concentrating on six types of environments, where climate and geography determine what kinds of plants and animals live there. It integrates the natural and human histories in each environment, relating what we know from prehistory to the present, and will not shy away from environmental and cultural issues.

The B.C. Gallery (only a working title) will be the first permanent gallery built since the creation of Open Ocean in 1987. Now in the second phase of the project, the team of three curators, a designer and the Director of Public Programs is adapting the general design concept to fit the space on the second floor where *Emily Carr* and other temporary exhibits have been displayed. But, even though the space may seem big, the team is not planning to cram the whole province into it. Instead, they are focusing on two environmental zones at a time. After a few years, the first two zones will be replaced by two more, and so on through all six. Displaying just two zones at once allows us to present a more complete story about each one.

The first two environments to be presented are Mountains and Cold Forests. Mountains can be imposing barriers to weather and people, and they present opportunities for us to talk about everything from the Burgess Shale to contemporary mountain sports. Cold Forests offer another set of possibilities, from First Peoples' traditional use of plants to the devastation caused by the Pine Beetle. The other environments, to come in later years, are Wet Forests, Freshwater Lakes and Rivers, Grasslands, and Dry Forests.

The B.C. gallery is the most ambitious exhibits project we've undertaken in decades, but the project team is confident that it will be ready to open in 2005.

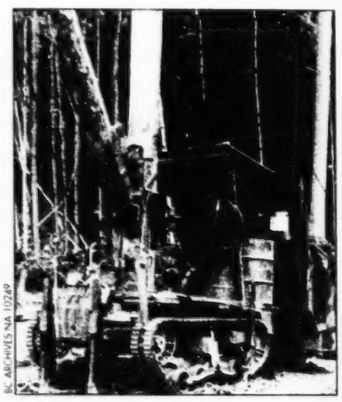


ROBERT CANNINGS, RBCM

Mountains and Cold Forests: the first environmental zones to be depicted in the B.C. Gallery.

"We have visited many museums all over the world, and find this to be one of the most fascinating and best presented."

– visitor from California



BC ARCHIVES NA 1024?

A Western Plywood logging operation near Quesnel in 1950. Museum research into logging activities in cold-forest environments provides new insights into forest-management practices and technological change after World War II.

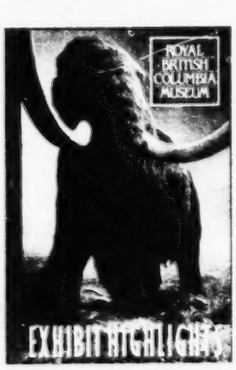
Because the B.C. Gallery focuses on two environments at a time, it will have an introductory area for the whole province. One feature of the introduction that visitors won't be able to miss is a two-storey map of the province.

"This map will demonstrate just how big this province is. People will remember it."

– Brent Cooke, Director of Public Programs

The Museum is producing this giant map to present data on B.C. from several sources. Various agencies and organizations are compiling huge amounts of data on forests, climate change, settlement patterns, glaciers and on and on. Using the latest computer and display technologies, our map will give them a place to show this data. Museum staff and partners are now looking into methods of construction and presentation. What we can't display on the map will be available through computer kiosks.

New and Improved



Visitors to the Museum have enjoyed this little souvenir book for years – more than 20,000 copies have been sold. The latest edition is more compact and colourful. Published by the Royal B.C. Museum in July 2001.

Upgrading ... Improving

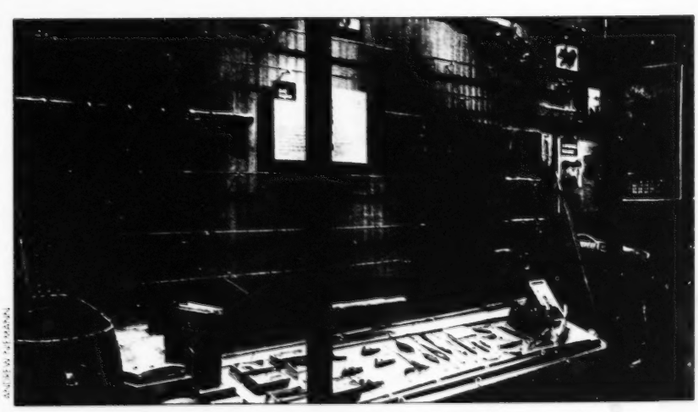
One of the marks of a successful museum is to keep its exhibits clean and fresh. A dusty forest diorama would not represent the province very well. So museum exhibits technicians are active every day, cleaning the glass on cases, sweeping the seashore or replacing the salal in the forest (yes, it is real).

Meanwhile, curators and designers are planning upgrades for various parts of the exhibits. This year, they concentrated on B.C.'s fisheries, the first part of the industrial history exhibits on the second floor. After leaving Old Town, visitors now see a showcase containing a collection of rods and reels from the 1890s and 1900s, illustrating the importance of outdoor recreation for early tourism in B.C.

Then they move on to commercial fishing: a cutaway of a commercial troller's starboard side illustrates the technique used for catching salmon using hooks and lines; a case showing various fishing techniques (gillnet, seine nets and salmon traps); and a recreation of a 1940s net mender's loft.

The history of the canning industry is a large part of the existing exhibit, featuring a life-size diorama of a north-coast cannery. A new case displays an assortment of hand and machine-made cans.

The final case looks briefly at sealing and whaling, once thriving enterprises until overharvesting brought them to an end.



ANDREW KASPARIAN

The new sports fishing case features rods and reels from a century ago.

OUT OF THE MIST

HuupuKʷanum•Tupaat

Treasures of the Nuu-chah-nulth Chiefs

"Wonderful and inspiring exhibit!"

– Autry Museum visitor

BUDDY WILLIAMS, RBCM

RBCM and Autry Museum staff worked together to set up and dismantle the exhibit.

On June 17 2001, *Out of the Mist: Treasures of the Nuu-chah-nulth Chiefs* ended its five-month run at the Autry Museum of Western Heritage in Los Angeles, California. Our travelling exhibit of west-coast First Nations art and culture was a hit there as it had been in Denver, Colorado, the year before.

Out of the Mist: Treasures of the Nuu-chah-nulth Chiefs ran at the Royal B.C. Museum from July 3 1999 to May 31 2000 and at the Denver Museum of Natural History from October 6 2000 to January 15 2001.

"One of the best traveling exhibits we have seen at the Autry. Beautifully exhibited. It gives a wonderful in-depth picture of the Northwest Coast culture."

– Autry Museum visitor

Out of the Mist has now been dismantled, the artworks and artifacts returned to their collections. Though the exhibit is gone, its spirit lives on in two books published by the Royal B.C. Museum: *Out of the Mist* by Martha Black (RBCM curator of the exhibit) features important works of historical and contemporary Nuu-chah-nulth art shown in the exhibit, along with

historical photographs. *Nuu-chah-nulth Voices, Histories, Objects and Journeys*, edited by Alan Hoover, is a collection of essays, articles and interviews that provide several perspectives on a rich and complex society; due to its popularity, this book was reprinted in March 2002.

Bringing Them in on Weekends

"The Pedal Power event was a great idea. This is the first time I have visited the museum in two years."

– a Victoria resident

Good public programs add another dimension to the museum experience, whether they satisfy a visitor's yearning for more knowledge, inspire new interests or simply entertain. The Royal B.C.

Museum's public programs have received high praise from visitors and from professionals throughout the museum community.

One goal of public programs is to attract people to the museum for special events, some of whom may rarely or never visit museums. The RBCM holds several special-event weekends every year. We held six weekend events this year, including three associated with *Emily Carr* (see "Celebrating Emily"). One of the highlights this year was on March 9 and 10: "Pedal Power: a Celebration of the Bike".

GORDON GREEN, RBCM

On the Museum plaza, David Adelman of Island Trials demonstrated bicycle acrobatics as he jumped, twisted and landed his bike on the narrow peak of the stand below him.

Victoria lays claim to being the cycling capital of Canada by virtue of 5% of its population commuting to work by bicycle (only Ottawa comes close, with half the amount of commuting cyclists). The Museum itself has at least ten regular cycling commuters on staff, which makes this event all the more appropriate. But even more reason is that Victoria is home to world champion racers, specialized-bike designers and builders, vintage bike collectors, several cycling organizations as well as thousands of commuter bikers and recreational cyclists.

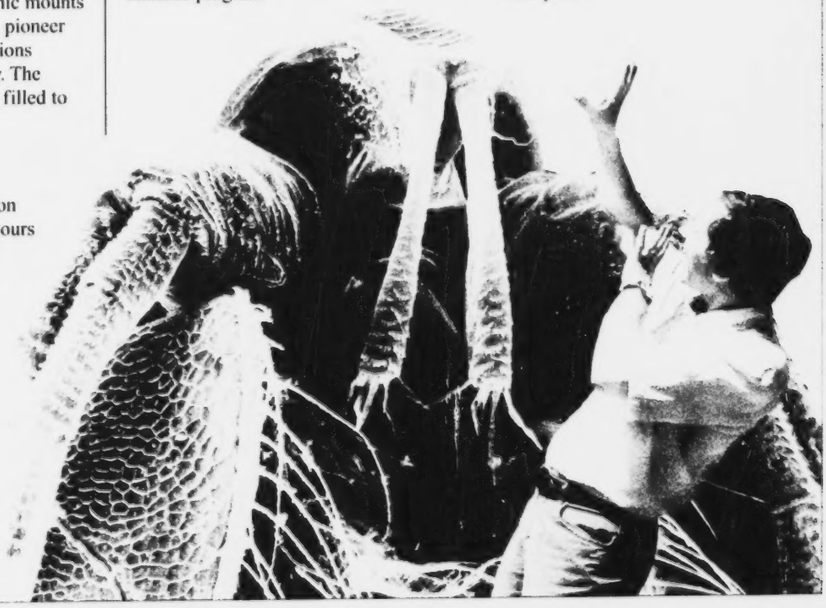
Pedal Power boosted attendance significantly, drawing 2,930 people over the two days, compared to 1,620 on the same weekend the year before. Other weekend events this year were "Remembering the Past, Hoping for the Future" on Remembrance Day and "Oceans Alive", on marine-life, in late November.

Class Acts at the Museum

Every Fall and Spring, the Museum runs school programs for thousands of students in B.C. This year, we offered seven docent-led programs, as well as self-conducted visits of the exhibits. More than 5,000 students attended the docent-led school programs, offered for a nominal charge per class. Docents use props, art materials, taxidermic mounts and real artifacts to illustrate pioneer life, forest ecology, First Nations cultures and creature biology. The limited class space is always filled to maximum.

More than 21,000 students came through the museum with their teachers on self-conducted tours. These tours are free to B.C. schools and open to classes at any time, as long as teachers register ahead of time. The National Geographic Imax Theatre also offers school-group admission rates with resource guides for teachers.

During the summer, the Museum offered half-day programs for children aged 8 to 12. Intended for small groups, these programs covered creatures of all kinds, from sharks to birds, allowing children to closely examine specimens and live animals. The most popular summer program was "In Defence of Bats", where children and their parents learned how beneficial these animals really are, and then built bat houses to place in their back yards.



In Support of a Good Cause

ARLENE YAWORSKY

Tamara Schweeder answered an ad calling for volunteers for the *Emily Carr* exhibit.

"I picked the Museum – my first time volunteering – because it was close. I wanted to fill the time, meet people. But that really changes as you volunteer. A good volunteer supports the cause of the institution."

– Ben Nieva, five-year volunteer

Royal B.C. Museum volunteers care deeply about this institution and its mission. They see the value of teaching children about B.C. cultures and natural history. They know how important the collections are to understanding our world and preparing for the future. They recognize the major role the Museum plays in attracting tourists to Victoria and in educating visitors about our province.

This year, 481 volunteers contributed 48,093 hours of their time to helping the museum maintain its collections, animate the exhibits, educate young students, assist shoppers, greet visitors and do so much more. That amounts to more than 6,000 days – 16 1/2 years! And it's just reported time – the actual hours were probably much higher.

But the value of volunteers cannot be measured in hours (or days, or years). Their value is in their dedication, enthusiasm and support for the RBCM and its mission.

"The volunteers are wonderful, friendly and helpful too."

– visitor from Middleburg, Vermont

The Three to See

The Museum tested a new partnership this year with the Butchart Gardens and National Geographic Theatre. We promoted our three venues as "The Three to See in Victoria B.C." Designed for the independent traveller, the promotion included tickets for each venue at a reduced rate. Hotels added the package to their web sites as an option for visitors, and potential transport partners expressed interest in "The Three to See" gift certificates. Strong sales over the Christmas holidays encouraged the three partners to launch a spring-summer version of the promotion for 2002.

ROYAL BRITISH COLUMBIA MUSEUM

Statement of Revenues and Expenditures
for the Year Ended March 31 2002 (Unaudited)

Revenue	2001-2002	2000-2001
	$	$
1 Admissions revenue	2,583,100	2,713,424
2 Contributions	0*	809,725
3 Other revenue	863,900	1,414,438
4 Government allocation	12,146,000	12,848,000
Total revenue	**15,593,000**	**17,785,587**

* The Friends of the Royal BC Museum undertook several fundraising activities and provided contributions in support of museum activities during the year. Museum operating expenses were lower than estimated, allowing contributed funds to be carried forward to Fiscal Year 2002/03.

Expenditures	2001-2002	2000-2001
	$	$
Salaries/benefits & other personnel costs	5,943,200	5,851,842
Office & business expenses	2,562,300	4,583,851
Building occupancy costs	5,431,300	5,319,943
Capital costs	686,700	1,077,927
Amortization expense	734,000	685,148
Other expenses	230,200	194,080
Total expenditures	**15,587,700**	**17,712,791**
Surplus (Deficit)	**5,300**	**72,796**

Scene from *Alaska: Spirit of the Wild*.

NATIONAL GEOGRAPHIC THEATRE
AN IMAX® EXPERIENCE

A Great Neighbour

The National Geographic IMAX Theatre continues to be a strong partner of the Museum. Managed by Destination Cinema Canada, the privately owned theatre provides a steady stream of revenue to the Museum.

The theatre presented six films last year, two more than the previous year. The most successful was *Alaska: Spirit of the Wild*, which had a serendipitous connection to the *Emily Carr* exhibit. Carr visited Sitka, Alaska, in 1907, and the totem poles she saw there inspired her to record the standing poles in British Columbia. *Gold Fever*, a Canadian production also had a strong tie to the gold exhibit in the Museum's History Gallery.

Friends OF THE ROYAL BRITISH COLUMBIA MUSEUM

Great Friends

The Friends' mission:

To inspire, enrich and support the vision of the Royal British Columbia Museum.

Governor's Circle supporter Ron Lou-Poy.

Everyone needs a good friend. For 32 years the Friends of the Royal British Columbia Museum has given moral and financial support to the Museum. This year, the Royal Museum Shops, including the special Emily Carr Shop, raised significant revenue. In total, the Friends contributed $300,000 to the Museum in support of public programs, exhibit maintanence and upgrading, and research projects.

This year also marked the beginning of a new role for the Friends, as the fundraising arm of the Museum. The Friends' Development Program encourages giving through the annual President's Appeal, the Governor's Circle (individuals who donate more than $500 per year), in-kind and corporate donations and an endowment fund.

Membership in the Friends remains strong at more than 10,000. Members are from all walks of life; they regularly participate in Museum activities and encourage their friends and relatives to join in.

Passion for Our Work

ARLENE YAWORSKY

Mammal Preparator Nick Panter: one of many behind the scenes.

To many of us who work at the Royal B.C. Museum, our job is a lifelong passion. It's fair to say that most employees on most days enjoy coming to work. Whether an exhibits technician or curator, conservator or financial officer, everyone knows that we are contributing to a vitally important cause – preserving the province's heritage and sharing it with the world.

Dedicated and hard working, Museum staff respond to challenges with enthusiasm and creativity. The results are visible in our galleries, programs and publications.

"Wonderful, quick, pleasant staff."

– visitor from Victoria

"Thank you so much for one of the best experiences of an outstanding museum. Not only was the exhibition amazing, but the people we met (cashier and security) were more than helpful and nice."

– visitor from Brussels, Belgium

Staff Departures

This year saw the departure of several staff: exhibit technicians, collections managers, administrators and public programmers, to name a few. Most retired to greener pastures and some moved on to other careers; many were long-time employees whose knowledge and experience will be missed. It's always sad to say goodbye to friends and colleagues, but we wish them all the best in their endeavours, whether it's tending their garden or setting off in a new direction.

One departure was especially sad: Tina Strange passed away in December after a long and gallant fight against cancer.

Our Ring of Support

Longstanding Partners

Government of British Columbia

Directors, SOA Board

Miriam Bernett (Chair)
John Bray
Sue Chambers
Angela Deering
Bob de Faye
Nancy Flood
Laurel Mould
David Mulroney
John Walton

Directors, Friends Board

Bill Brown
Eric Donald
Jim English
Leslie Farmer
Paul Hadfield
Shirley Hunter
Elizabeth Kennedy
Tom Matthews
Frank Moretti
David Mulroney
John Oleson
Pauline Rafferty
Judith Scott
Sanci Solbakken
John Walton

Donors

$150,000

Vancouver Foundation – The Robert & Florence Filberg Fund

$20,00 to $49,999

Marna Disbrow

$10,000 to $19,999

The Estate of Millicent Lavoy

$2500 to $9999

Clifford & Ann White

$1,000 to $2,499

Frank & Ruth Beering
Mimi & Eric Donald
Rob & Shirley Hunter
Dr Elizabeth Kennedy
Peter & Ann Marie Newroth
Thomas Osaki
John & Susan Williams
Anonymous (1)

$500 to $999

Archipelago Marine Research Ltd
Barbara & David Adams
Birgit & Robert Bateman
Bonnie Campbell
Dr Joyce Clearihue
Robert & Cheryl Cooke
Katharine & Derek Ellis
Jim & Vivian English
Leslie & Terry Farmer
Jim & Jean Griffith
Charles & Susan Groot
Dan & Lana Hudon
Audrey & Bill Johnson
Akiko Kamitakahara
Jack & Lily Lee
Ron & Mae Lou-Poy
Arden & Frank Moretti
David & Maria Mulroney
Howard Petch & Linda Schlechte Petch
Ann & Clive Piercy
Harvey & Shirely Pinch
Ian & Marilyn Powell
Pauline Rafferty & Bob Plecas
Diana Reid
John & Leone Sloan
Tony & Darlene Southwell
Barbara & Joseph Vucko
Rene & Allison Weir
Jurgen & Angelika Weyand
Ian & Joan Williams
Tony Yue

$200 to $499

Bill & Gayle Barkley
Rex & Reva Bates
Brendan Bendis
Anne & Gordon Blumenfeld
Barbara Brown
Michael & Ida Delmaire
Estate of Beryl Elizabeth Dennis
Carol Elder
Constance C. Gibson
Brian & Suzanne Holmes
A. A. Hughes
Margaret & Ian Mair
Peter & Jennie McCafferty
Doreen Mitchell
Geoffrey E. Simmons
Mark & Jane Slater
Shahn Torontow & Ross Johnson
Victoria Bug Zoo
Kenneth Williams & Olga Bertello

$100 to $199

Leonore Alers
William & Helen Bannister
B.C. Science Teachers Association
Robert & Miriam Bennett
Linda & Ralph Bodine
John & Marcia Braithwaite
Stan & Joyce Buxcey
B. Suzanne Chambers
Ross Casilio & D. Joyce Chauvin
Howard & Veryan Clark
Alice & Ralph Clarke
Andrew Cornell
Courtenay & District Historical Society
Jan & Janice Drent
Sarah Eeles
Jean Field
Joyce Folbigg
Cynthia & Donald Frost
James & S. Patricia Fuller
Keith & Anne Gibson
Stephen Cushing & Debbie Gill
W. Fraser & Sheilah Grant
Melva Hanson
Richard Harrison & Peggy Griffin
Dr Theodore Hartz
Rita Hayman
Marianne Hildes
Sharon Ireland
Dr Maurice A. & Eleanor Jamieson
Michael Jason & Susan Brown
Steve Koerner
Kory Lewis
Pauline Lewis
Dr & Mrs Hugh Macartney
Hilda & Robert Matsuo
David & Patricia Mattingley
Margie Mayfield
Thomas & Elizabeth Mayne
Kathleen Mitchell
Hugh & Helen Mogensen
Margaret Molloy
Munros' Driving Instruction Inc.
Hilda A. Murray
Doris & Hugh Nasmith
Margaret Oliphant
Danford Bodrug & Maureen O'Neill
Lorraine Parfitt
Parks Canada
Merle & Linda Pearce
Kenneth & Patricia Perry
Jim & Alison Prentice
Russell Redman & Janice Regan
Mary L. Richmond
Betty Rimmer
William Schmidt & Emma Nering
Judith Scott
John & Madeleine Shields
Myre Sim
Jean Smart
Anne Smithson
Erik & Sanci Solbakken
Elizabeth & Mark Taylor
Margaret L. Thompson
David Weicker & Karyn Locken
Michael & Julia Williams

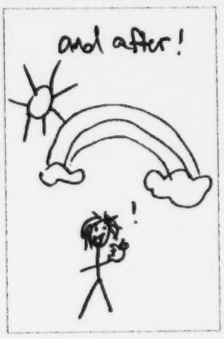
$50 to $99

Dennis & Marylou Arnsdorf
Nelson Banfield
Dorothy Beazley
Dudley & Dorothy Blascheck
Doreen Bogert
Grant & Deborah Bower
Ronald & Jasmine Boyd
Margaret Brooke
Kathleen M. Brown
Marion G. Brown
Horst & Monika Buchele
Charles & Sharon Budd
June P. Burley
Jose L. Campbell
Loren & Mary Clifford
Frederick & Mary Clinckett
Peter & Sheila Collyer
John & Doreen Cowlin
Harold G. Craven
Wayne & Sheila Davis
Jeff & Sue Derby

John Dick & Lynn Bailey
Robert Douglas
Marion Dubuc
Regina I. Duck
Sharon & Sabrina Duncan
Geraldine Elliott
Marilyn & William Emery
Celia Esmonde
David & Muriel Fairbarns
John Lindley & Dorothy Fetterley
William & Donna Finlay
John Fitzgeorge-Parker
Joyce E. Flett
John & Shirley Flint
Dorothy E. Giles
Mitch & Connie Grenier
Elsie Hall
Joe & Linda Harvey
Jane O. Hastings & Mary O. Sheffield
John & Wendy Heraghty
Billy & Barbara Heron
Michael & Carolyn Hoebel
E. Lois Hubert
Walter Hughes & Marion Sawyer
Fiona Hyslop
Henry Jackh
Mabel Jacobson
Elske Jansen
George & Beatrice Johnson
Irwin & Wanda Johnsrude
Stan A. Kanik
Helen Knight
Dora Kreiss
Aileen Kritzinger
Joyce Larkey
Douglas & Florette Lauber
Lorna Le Gallais
Mary E. Leask
Nancy Lee
Enid Lemon
Jack & Jeanne Lewis
Philip Lin & Margaret Berry
H.J. MacKinnon
Betty MacNaughton
Michael & Joanne Manson
Doreen McDiarmaid
Ian & Mary McPherson
William & Doreen Miller
Eva M. Moody
Ruth Morrison
Timothy & Linda Nolan
Mark & Cindy O'Neill
James Patterson
Margaret Patterson
John & Caryl Peebles
Fred & Mary Peirce
John & Margaret Philpot
Peter & Anne Pitterle
Harold S. Pollock
Michael & Hilda Powicke
Richard & Audrey Price
Robert & Isobel Prittie
Bruce & David Roberts
Daphne Rogers
Barbara Rolls
Ronald & Mary Schaufele
Christina & Jack Schotel
Janet I. Senior
Douglas & Barbara Shearer
Richard Sparke
Donald Stewart
Doreen Sutherland
Bruce & Christine Tait
Joe & Kay Tanaka
Bill & Barbara Taylor
Harry & Adrian Underwood
Val & Jill Vitols
Ken Waldock
Jean Walker
Helen M. Watson
George A. Whitehead
Greg & Valerie Windwick
Ruth Wittenberg
Cary & Connie Yan

Up to $50

John W. Ammerlaan
Joan Ball
C. Wendie Bateman
Alice V. Berry
Stuart Bloom
Joan E. Burbank



Warren Buxton
Douglas & Patricia Campbell
John Campbell
Rosalie Chantiny
Liz Clark
Marion K. Clark
Phyll Cochrane
Brian & Gladys Colson
H.M. Cook
Anneliese Cooley
Michael Cooper
Janet S. Craig
Margaret N. Cutt
Richard & Laurie Davies
William Davies
Del Delabarre
Beverley Dougan
Linda Dymond
George & Alice Eckenfelder
Eileen Edgar
Oreste & Wendy Fanucchi
Bob Ferguson
Mitch & Mabel Ferguson
John D. Forster
Zenta Z. Gerber
M. Fae Gibson
Warner S. Goshorn
Marjorie Griffin
Bill Haley
Peter Hamilton
Beatrice Hanneson
Leslie A. Harper
Al Hausske
Martha J. Haylor
Peter & Geri Hinton
John Hopkins
A. Jean Hoskin
Claire Hughes
Hugh Hughson
Harriett G. Hyde
Olive E. Inkpen
Jennifer Jasechko
K. Mary Johnson
Sara Jane Johnson
C. Anne Johnston
Irene M. Johnstone
Allan & Ora Jones
F.B. Jones
Ho Kim
James A. Laing
Bruce Lemire-Elmore
Maurice G. Lepper
The Lodge at Broadmead
Robert Lorenzen
Gordon M. Macey
William A. MacLennan
E. Jean MacLeod
Gwendolyn MacNutt
Poppy Marles
Elsie Marshall
Vince McClure
Mary L. McNeil
Muriel E. Messenger
Doris Michaux
Evelyn M. Miller
Gwyneth Murray
Flora Neal
Mr Steven Nemeth
Lloyd Newsham
Heather C. Nicol
Bill Palfrey
Alfred & Pamela Panter
Kathleen Paulin
Yvonne J. Peirce
Violet M. Perkins
Frances E. Phelan
Leslie Phillips
Herbert Pidcock
James & Barbara Pitman
Jon Preston
Doris E. Procter
Lorraine Rae
Eleanor I. Riddell
Ottilia Rigetti
Bert Robinson
Jane S. Sabin
Nancy B. Schoeufeld
Edward & Dorothy Seifred
John B. Shields
Jacqueline Shoffner
Pierrette A. Simoneau
Aileen Skinner
Janet Slaughter
Sally Smart
Georgina Smibert
Frank Smit
Arthur Southgate
Raymond Squires
Jim Standen
Elizabeth & Ian Stewart
Elizabeth Thompson
Leon Tiampo
Myrtle R. Tregunna
Judy Tsukijima
Sherrill Vonkonfeldt
N. Roger & Mary Walker
Steve & Kathryn Wang
George E. Ward
Kenny Jones & Anita Wasiuta
Jack Watanabe
Cheryle Watson & Shana Watson
Marjorie Westhaver
William White
E. Vivien Wiley
Lucy E. Williams
Ron Wingfield-Digby
William & Lillian Wonders
Helen L. Wood
Freda Woodworth
Lilla E. Wright
Glenn Young
Grant & Karen Zeleny

Memorial Gifts

In memory of Joan McDiarmid
Catherine Anderson
Joyce E. Flett
Helen Healy
Hazel Kjellander
Florence McDermot
Roy & Hilda McGregor
D. Mary & Patricia McGuire
John F. Parker
K.W. & Mary Plewes
Bernice Sandman
Maxine Smith
Strata Plan 1606 (Boorman's Investment Co. Ltd)
Olga Ward
Ulah Watson
James & Barbara Webb

Matching Gifts

Chevron Canada Resources

Gifts In Kind

Canada Council for the Arts
Columbia Basin Trust
CH Television
Okanagan University College
Times-Colonist
Victoria Native Friendship Centre

Community Partners

Artworld Inc.
Baker Creek Enhancement Society
British Columbia Buildings Corp.
British Columbia Ferry Corp.
British Columbia Lottery Corp.
British Columbia Transit Corp.
Budget Rent-A-Car of Victoria Ltd
Canada Council for the Arts
CBC Radio, Vancouver
CBC Radio, Victoria
CKNW Radio
Clipper Navigation Limited
Complete Asset Management Ltd
Fraser Fort George Regional Museum Society
Garside Displays
Crispin Guppy
Helijet Airways Inc.
Island Blue Print Co. Ltd
Island Illustrators Society
KBSG Radio, Seattle
Island Farms Dairies Co-op Assn
King Brothers Ltd
King FM, Seattle
KOMO Radio, Seattle
Lakes District Museum Society
Moon Glow Industries
Munros' Driving Instruction Inc.
Nak'azkli First Nation
National Geographic IMAX Theatre
Northwest Laboratories Ltd
Obie Media
Pacific Coach Lines Ltd
Seaspan International Ltd
Swans Hotel
The Butchart Gardens
The Fairmont Empress
Tourism British Columbia
Tourism Victoria
Truffles Catering
University of Northern British Columbia
University of Victoria
Valemount and Area Museum
Westcan Terminals Ltd
White Spot Restaurants
Youth Community Action

Volunteers

25 Year Awards

Carol Elder
Rita Hayman
Sharon Ireland
Dorothy Norris
Eva Viszlai

20 Years

Bette Henry
Yvonne MacKenzie
Olive Quayle
Michael Rainone

15 Years

Janet Allen
Margaret Bonser
Norma-Claire Cameron

Emeritus

Retiring after at least 10 years' service:
Janet Allen
Norma Claire Cameron

10 Years

(10-year volunteers receive an Honorary Life Membership in the Friends of the RBCM.)
Verda Clark
Mary-Lou Florian
Marguerite Gayfer
Bev Horn
Betty Lou Malpass
Nancy Oke
Joyce Russell
Janet Senior

5 years

Jean Betts
Diane Cowan
Carole Davidson
Konnae Harresson
Kathy Harris
Paul Hawkins
Georgina Henderson
Debra Higgins
Dorothy Hillhouse
Jane Hutchins
Tina Kelly
Dean Knapp
Peter Macnair
Betty MacNaughton
Cheryl Misko
Frank Moretti
Ben Nieva
Diane Nowlan
Ken O'Neill
Norma Pelikan
Maureen Rabey
Michael Ross
Arthur Southgate
Leona Taylor
Bertha Watt
Joyce Wilson